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industrial work within two years after date; seventh, to secure a permanent custodian to take charge of pictures from non-resident members, and to receive orders for members generally.

It is hoped that the association will soon have resources sufficient to provide a building in which studios connected with apartments may be hired at low rates. The list of active and associate members embraces the names of some of our most celebrated American female artists; and the same may be said of the list of subscribing and honorary members, which also includes the names of a number of gentlemen. The late Mrs. Henry M. Field was deeply interested in the well-being of this organization.

At present drawing and painting lessons from life are given by William Morgan, drawing from cast by Miss Annie Morgan. A peculiarity in this association is the "test classes," in which Mrs. E. C. Field is the teacher in New York, Mrs. S. J. Rafter in Brooklyn, and Mrs. L. A. Bradbury in Boston. Miss Helen A. Daley teaches the tile, water color, and crayon classes, and the painting of photographs.

Miss Hetta L. H. Ward and Miss Susan H. Ward teach the classes in painting on china, enamel, and under the glaze. The principles of design are taught by Miss Alice Donlevy, who also gives lessons in art industrial drawing. There are also classes in embroidery, botany, and geometry. Inquiries concerning the association can be made at the studio in West Fourteenth Street in person, or by letter to the President or to Miss A. Donlevy. Saturday is "reception-day," when there are beautiful specimens of art industry to be seen, as well as pictures and vases. Miss Hetta Ward has been in Europe collecting some fine examples of art work from various art schools in England and on the Continent, which will be exhibited at the association rooms.

Of the many kindly acts of the ladies who compose this society, toward those members who have been in need, I will mention but one, although their name is legion. After the great fire in Chicago, a woman artist came here in destitution, and was given the use of a studio free for six months, or until she was fairly enabled to take care of herself again. With very little show, the Ladies' Art Association is a benefit not only to this community but to the whole country, in cultivating a love of the beautiful, and in assisting women who are desirous of self-support in an honorable and refined manner.

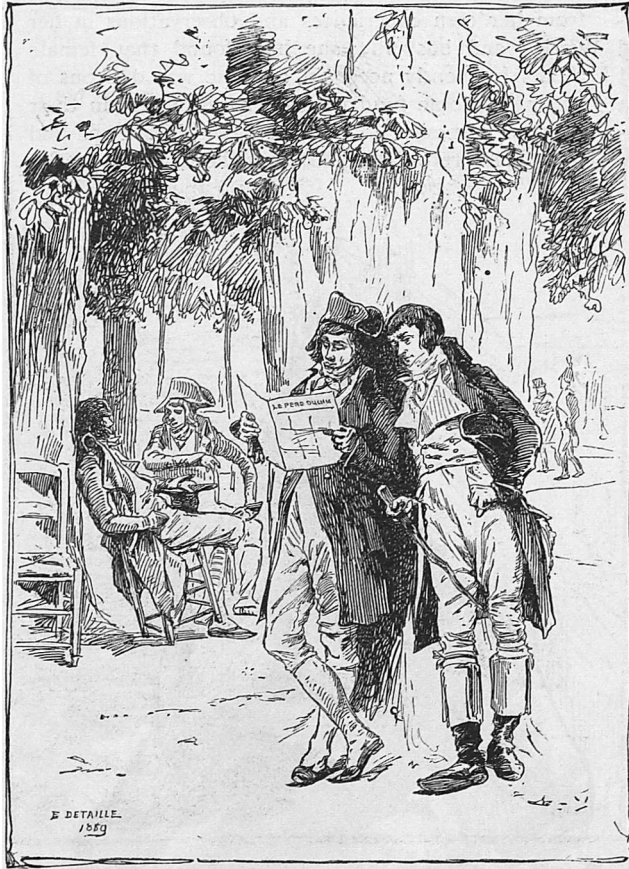
ELLEN E. DICKINSON.

THE HART-SHERWOOD COLLECTION.

ONE of the historic picture-sales will have taken place about the time of the appearance of this magazine. Mr. Hart has long been in the habit of amassing fine works of art in Europe, having followed the lead of his friend, W. H. Stewart, of Philadelphia and Paris, the owner of the finest cabinet of Fortunys extant. Mr. Sherwood has been more distinguished for his enlightened patronage of American art, but he has lately been accumulating foreign pictures in London and Paris, under the wise advice of the artist Beckwith, his relative. The galleries of both these collectors have been examined by the public during the past fortnight in the rooms of the Academy of Design.

Of the 165 pictures constituting the sale, perhaps the most important was the large Decamps, an "Eastern Slave Market." Against the crumbling white wall of a Turkish building, dashed with the glittering light that follows Decamps' pencil, we see a pair of beautiful nearly nude girls, enlaced in each other's arms, while over them stands a black Colossus, like a living tower of iron, the grim sentinel of this human

market. The warm gray shadows of the tender flesh of the women, the contrast of the monumental negro, the breadth and subjection of the accessory figures, constitute an "arrangement" in the highest and fullest sense of the painting art. Rich generalization, without too much anatomy, the streaming splendor of



"INCROYABLES." BY DETAILLE. IN THE HART-SHERWOOD COLLECTION.

generous brushfuls of color, the massing and contrast of lights, make this picture a masterpiece, satisfying to the sense for its aroma and bouquet. W. H. Stewart vainly offered his friend thirty thousand dollars for this important Decamps. Roybet, in his picture hung near by, seems to have had in his mind a challenge to the jewelled brush of Decamps. The "Death of Roxane" has less of the Ribera brown and more of the tinted luxury of tone characteristic of Decamps, than is usual with this realist, this hewer of forms of bronze. The hapless favorite rolls on the floor, separating her rich draperies to reveal the wound which stains her white breast: a female slave shudderingly parts the curtains, while the black executioner, his full soft form suggesting the treacherous yieldingness and flexibility of a serpent within their mask of seeming languor, towers above the contorted



"AUTUMN AT ANVERS." BY DAUBIGNY. IN THE HART-SHERWOOD COLLECTION.

frame of the heroine of the drama, and smiles with barbaric vacancy at the work of his scimitar. Here are the deep velvet colors of a bed of pansies, applied to one of the most bloody and sinister scenes of French tragedy. This is the only important work by

the painter of the Luxembourg "St. Sebastian" that has ever been offered in an American auction. A perfect contrast to either of these—dry, brown and sardonic—is the "Diogenes" of Gérôme. The cynic, seated in the circular aperture of his earthen tub, polishes a lantern to begin his search for an honest man, surrounded by an audience of critical and approving dogs. The figure is chipped out of the dry paint, carved and chased and chiselled out of its material of bitumen and sienna and mummy, with the precision of a cameo and the rigor of an anatomical preparation. There is no unction of color or illumination, but there is hard study carried to the verge of pedantry. This crisp little masterpiece is different from the larger repetition of its subject in the Walters gallery at Baltimore, the background being entirely changed, the little circular temple of the present copy omitted, and the circle of wise dogs different in attitudes and numbers. Whoever obtains this accurate little Gérôme gets an epitome of what paint can do in representing human anatomy.

Of the pair of Fortunys in water-color we give a specimen. "The Model," whose shining back seems to have been parched and chapped through many a year's beggary in the dry air of Spain, must be the same as was employed for the half-naked "Malandrin" which forms the best example of Fortuny in the Walters gallery. The second example of the Spanish magician, likewise in water-color, is a female portrait, rather interesting for its calm and masterful technique than for subject or glitter. Other illustrations in these pages represent various pictures of various schools, selected for various points of interest. The "Incroyables," by Detaille, affectedly conversing among the potted shrubs and trees of the Palais Royal garden, show in the incisive style of the young master that outburst of French fashion and affectation which ensued

upon the horrors of the Revolution, and which sunned itself in its brief day of pleasure before the wars and glories of Napoleon, the example is small and fine as a miniature by Isabey. The Daubigny, "Autumn at Anvers," shows this rich colorist and lucid observer in his usual mood of massive calm, but divorced from that favorite river which enters into the most of his compositions; the specimen is a broad one, and makes the observer 'a being of infinite space;' trees beyond trees, of all shapes and habits of growth, clothe the far-stretching plain like a bed of moss, their tufted foliage dull with autumn, and their sturdy trunks reflected in sleeping marshes. Troyon's "Cow and Dog" is perhaps the most artful composition of the several specimens due to his pencil in the collection, the landscape being romantic and agreeably varied, and the color suffused with a luscious bloom and tenderness.

The American pictures shown in our illustrations are selections that well illustrate their authors, and justify the rising esteem in which American art is now held. The largest is J. M. Hart's "Under the Boughs," a group of cattle under nearly leafless trees. J. G. Brown's "Winter Sports" shows a boot-black and four other urchins or wharf-rats enjoying a winter slide with an energy that yields no whit to the maturer delight of Pickwick and Sam Weller in the same diversion. Colman's "Tower of the Ger-alda" is a water-color, revealing the Moorish belfry of the Cathedral at Seville, on that feast day of Corpus Christi, when the service of the church is made fantastic with a ballet of dancing youths. On

the summit is seen the wonderful weathercock, in the form of a figure of Faith by the sculptor Bartholomew Morel, weighing 2700 pounds, and "inappropriately chosen to turn with every wind of heaven." A comical subject by Boughton has been chosen to

lighten the character of our illustrations. It is from one of the veracious recorded chronicles of Diedrich Knickerbocker, and represents the ingenious legislation of Wouter Van Twiller: proud of his newly-acquired dignity, and careful to hold the scales of justice in even hands, he adjusts the accounts of the wondering contestants by weighing their day-books carefully against each other. Boughton, whose poetic fancy feeds by choice on American subjects, is never more delicate and agreeable than in his mood of silvery laughter.

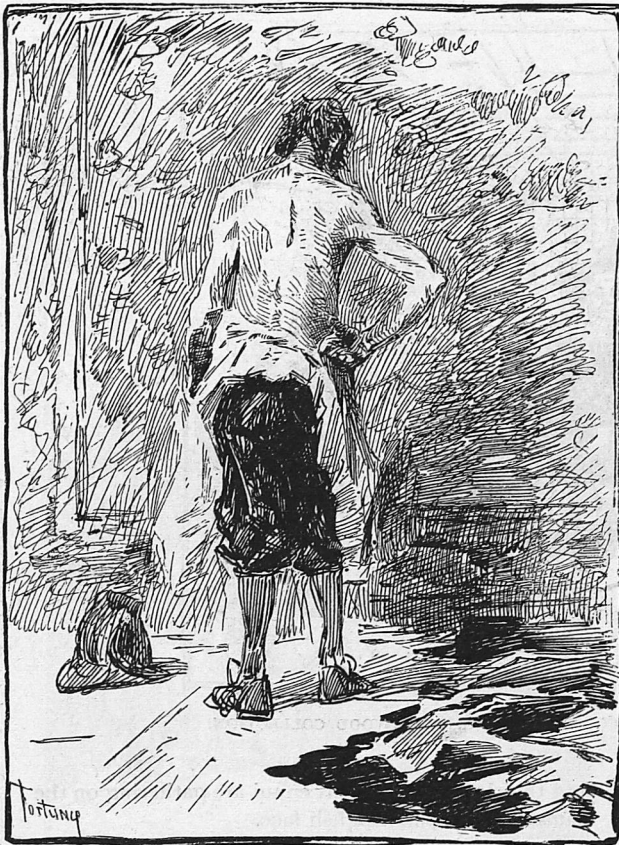
Other interesting works, which our space does not permit us to illustrate or even to describe at any length, are mingled together in the interesting married collections whose nuptials we celebrate. There are several tender and crisp water-side scenes by Martin Rico, the bosom friend of Fortuny: the largest and perhaps the best represents a mirror-like pool, around which laundresses kneel to beat their bundles of linen with wooden paddles, in the European fashion. It is a brilliant inlaying of metallic sheets of water against landscape forms of velvet and emerald. Vollon, the most reasonable and sane of the impressionists, is seen in one of his "Port Studies," very broad and serene in treatment, where the flatness of the water and the breadth of architectural shapes combine in a very realistic bit of perspective. Madrazo is recognized in the capital "Sortie from the Valentino Ball," a picture which Mr. Hart, the owner, could only extract from the spoiled painter at the cost of a lawsuit. The night effect punctuated with gaslights, the dark invisible looming mass of cab and horses, and the picked-out delicacy of female maskers in their page costumes, the "Clodoche," and "Pompier," and dandy in a dragging modern overcoat, are all separated and dwelt upon with the nice discrimination and sense of contrast of a Balzac. Here we have the breadth and the synthetic impression of a Vollon, a Manet, and a Degas combined, while the drawing shows the lens-like focussing of a Detaille. By Duran there is an Oriental woman, treated indeed as Orientals treat their women, as if she were a flower, soulless and superficial. By his more richly endowed American pupil, Sargent, is a splendid impression, broad and summary, showing the Luxembourg Gardens in a fog, with glinting broken reflections in the basin of the fountain, and forms wandering through the bosquets surrounded with aureoles of mist and exhalation. One of Homer's best pieces, "Weaning the Calf," contrasts this evaporated style of painting with its positiveness and warmth of style. We dare not omit, though our space is out, the glittering little Meissonier, "A Halt at the Cabaret," where a buxom tavern-maid, salver in hand, faces the dismounted cavalier and his groom with the stirrup-cup that enlivens the journey. It is a crisp and sparkling little gem, in the best style of the out-of-door Meissonier subjects. De Nittis's fantastic theme of a burst of locomotive steam, starting the birds from the cover and the horses from their rich green pasture, is so original and graphic that it, too, must get a word of recognition. But Van Marcke, and Stevens, and Knaus, and Michetti, and Dupré, and Zamacois, and Ziem, though represented by generally fine examples, must be passed without obeisance in this summary notice. It is needless to say that the sale of these lovingly-collected pictures has attracted a great degree of attention. E. S.

MR. WM. HART said recently to a visitor that cultivated opinion exerts very little influence on public taste, that the latter has its growth independently of such opinion, pictures themselves being the true educators.

Private Galleries.*

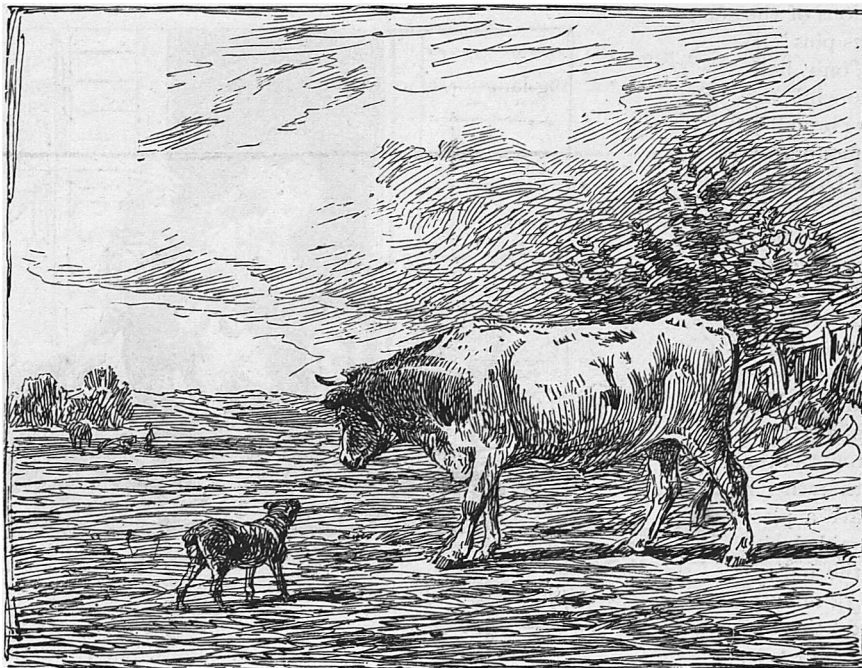
COLLECTION OF EX-JUDGE HENRY HILTON.

EX-JUDGE HILTON began to collect pictures some few years since in the taste of an admirer of Fortuny,



"THE MODEL," BY FORTUNY. IN THE HART-SHERWOOD COLLECTION.

modified by many trips to Paris—the taste of the Franco-Hispano-Roman school. About the epoch that Fortuny and Madrazo went to France and worked side by side at the frescoes of Queen Marie-Christine's villa, their influence impregnated a little school of Frenchmen, who began a search for brilliancies of color instead of the old national addiction to gray. Georges Clairin was one of these; Castres was another; Pinchart was another—all French of the French; while the various Italians and Spaniards who vibrated between Paris and Rome, with occasional perturbations in the direction of Madrid—Alvarez, Rossi, Jiménez, Eguisquiza, Tofano, and the rest, the



"COW AND DOG," BY TROYON. IN THE HART-SHERWOOD COLLECTION.

cousins thrice removed, the camp-followers and retainers of the Fortuny group—hovered in the air and affected the French school with the vague ambition to be colorists. A class of buyers arose to keep these

experimenters in life, on the principle that for every man overboard at sea a shark is created to eat him. One of this class was our American collector, whose parlors began to bloom with the floweriest colors of this gay but not very solid or satisfying class. Three specimens of Pinchart belong to the early days of his collecting. A description of one will suffice: a girl lightly clothed approaches a fountain, seemingly for purposes of ablution. The effect of the Spanish-Roman painters is strongly marked, with a trifle of lassitude and carelessness. The distinction is this: In the most airy and transparent figures of the better Spanish painters, constructed, as they may be, of nothing thicker than the solar spectrum, the parts hang together and the figure is a practicable machine; while in the French imitator, the Castres, or Clairin, or Pinchart, some parts are heavy and some are light, some receive the impression of a general blood-circulation and some do not, and the machine is not a working machine. Pinchart's girl at the fountain is a very unreal, slippery, unseizable girl, in some parts a girl of flesh, in others a mere reflection, and the general impression made is that she exists rather to throw a coruscation of color on a given part of a given wall than for any more serious purposes of being. Fancy a suite of drawing-rooms furnished with these Pincharts, and then with Richter's "Veil-Dance," a harem scene of unbridled license of color, and then with the "Cardinal's Birthday" by Alvarez—a painted rainbow—and other pictures selected in a similar vein of taste, and recognize how the upholstery principle, the principle of decoration, has prevailed over the love of dignified subject and serious art-interpretation.

"The Veil-Dance," by Richter, just alluded to, is a crowded scene of ill-drawn and superficial figures in a spangle of light, by the German colorist who is deemed by his compatriots fittest to cope with Fortuny. Everybody has seen, in chromo or photograph, his subject of an Oriental girl's head leaning on the hand, the cheek in shadow and the brow covered with coins. "The Veil-Dance" shows how unable he is to deal with crowded groups and intricate contrasts of color. The other picture alluded to in the last paragraph, "The Cardinal's Birthday," is one of the intensely clever compositions of the modern Spaniards. A good old cardinal, on the day of his fête, in a splendid interior studied from one of the rococo villas near Naples, receives the congratulations of all classes of society. It is unnecessary to say how the painter has succeeded in making a harmony out of the cardinal's scarlet amid the rich costumes of the female parishioners, and how dramatically he has discriminated between the princely, the bourgeois, and the peasant classes of Italian society.

Pictures like the above were what first stamped the character of the Hilton gallery. Of late months, however, the collector, buying for himself in Europe, without the intervention of dealers and peddlers of "articles de Paris," has struck a graver vein. The "Champigny" of Edouard Detaille, recently added to the gallery and illustrated in the October number of THE ART AMATEUR, is one of the most serious efforts of that master of minute expression and character analysis. The refinement of the young officers, the vulgar shrewdness of the mobiles, the animal energy of the sapers, the dandyism of a lounging "capitaine," and the simple stupidity of a rustic gardener, are discriminated with infallible sagacity.

The picture was painted for the Salon of 1879, is some six feet across, and dull and leaden in general color. The large space of blonde firmament over the walls of the besieged pleasure-ground deadens the picture, having none of the vibration, light-penetra-

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